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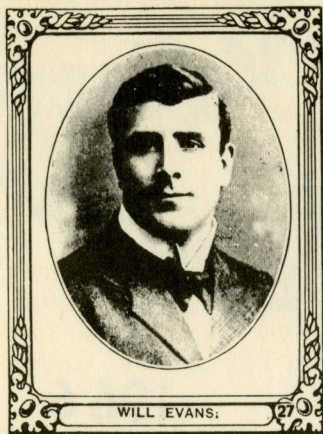
AUGUST

1966



MR. WHIT CUNLIFFE

EDISON BELL PORTRAIT GALLERY



EDISON BELL RECORD
SONG.
6181

It's a Marvel 'ow 'e
Do's It But 'e Do.

TRADE MARK
Thomas A. Edison

IMPORTANT NOTICE

**DON'T PLAY EDISON
RECORDS TOO FAST.**

To obtain perfect reproduction, the mandrel must revolve at 160 revolutions per minute, the speed at which the records are made.

NOTE.

To determine accurately perfect adjustment, the Reproducer arm should travel from one of the circular rings on the back rod to the other in exactly one minute.

National Phonograph Co., Ltd.,
Edison Works, London, N.W.

*Bobbing Up and Down
Like This*

200181

**COLUMBIA
PHONOGRAPH CO.**

GEN'L.

89 Great Eastern St., E. C., London

COMIC SONG
ALF GORDON

GENUINE GRAND PRIX
COLUMBIA RECORD
MADE IN U. S. A.

No. 6510

SONG

**Believe Me If All Those
Endearing Young Charms**

SUNG BY

Mr. George J. Gaskin.

**Edison-Bell Consolidated
Phonograph Co., Ltd.,**
39, Charing Cross Road, W.C.

EDISONIA, Ltd.,
25, BANNER STREET, E.C.
AND
20, CHEAPSIDE E.C.

THUMB NAIL SKETCHES

1

by Tyn Phoil

No. 23 Edison Blue Amberol 5288 "Badinage"

Composed by, and played by Victor Herbert and his Concert Orchestra.

At the turn of the century, Victor Herbert reached a high pinnacle of popularity in America, as a composer of light, and tuneful music, much of which appeared in his many musical operetta successes.

Herbert, who was born in Dublin on 1st. February, 1859, was a nephew of the celebrated Irish novelist, Samuel Lover.

At an early age he was sent to Stuttgart for musical study which took the form of cello work for the Court Orchestra. After appearing in many European capitals, he went to New York in 1886 as his wife Therese had been engaged for the 'Met' by Anton Sneedl. The original date of the composing of "Badinage" is unknown, but it was published for the piano in 1895, orchestrated in 1897, and scored for military band in 1898.

* * * * *

WHAT HAPPENED AT VINCENNES ?

by Edward Murray- Harvey

At a distance of about seventy years, there is also some doubt about exactly when it happened. But that it did happen can be verified by the millions of people familiar with the name "Pathe".

There are, to my knowledge, two rather conflicting accounts. On the one hand Gelatt's "Fabulous Phonograph". On the other, a book recently published in Britain, "Archaeology of the Cinema" by C.W. Ceram.

According to Ceram, it was in October 1894 that Charles Pathe, "poor as a church mouse", saw shows given on an Edison apparatus, and heard that the showman earned more in four hours than Pathe did in a week. He borrowed 2,000 Francs, installed an Edison apparatus in Montigny, and began to make money. The apparatus referred to was apparently a cinema - projector (Kinetoscope). Charles made so much money that later he took Emile and two other brothers into the business.

Now here is Gelatt's version: Charles Pathe saw, at the annual Vincennes fair, an Edison phonograph. He and his brother Emile were at that time running a 'bistro', which was sufficiently large to boast a "Bar americain". It was here (near the Place Pigalle, Paris) that an Edison apparatus was installed. Before the end of the year 1894, the Pathes were making facsimiles of Edison's phonograph and had built a small factory "to meet an increasing demand for cylinder blanks". Note here that, according to Ceram, Charles saw whatever it was that he saw in Vincennes in October 1894, thus leaving less than three months for all this activity.

Let us try to sort out what we have been told in a series of questions and answers :-

Question: Where was it?

Answer: Gelatt; Vincennes

Ceram; Vincennes

Q: When was it? A: Gelatt; At an annual fair, no date given

Ceram; October 1894

- Q: What was it? A: Gelatt: I say a phonograph
 Ceram: I suggest a kinetoscope
- Q: Who saw it? A: Gelatt: Charles Pathé, who ran a bistro with his brother
 Ceram: Charles Pathé, poor as a church mouse, who earned less in a
 week than the showman did in four hours.
- Q: What did Charles Pathé do then?
- A: Gelatt: Imported a phonograph from England and installed it in the
 bistro, near the Place Pigalle, Paris, where it attracted and
 amused customers.
- Ceram: Raised 2,000 francs, installed an Edison apparatus in
 Monthety and made enough money to enable him to return to
 Vincennes where apparently he lived.
- Q: And then?
- A: Gelatt: And then he founded the concern which bears his name.
 Ceram: And then he founded the concern which bears his name.
- Summing up, we make this rather unsatisfactory statement:- "Charles Pathé saw something
 Edison at Vincennes. He obtained one of them and made enough money to establish himself
 in business".
 Perhaps for the sake of posterity some kind person who knows what really happened will
 let us know, so that we can get the record (or was it a film) straight.

Bibliography: Gelatt, "The fabulous Phonograph". Chapter VII

Ceram, "Archaeology of the Cinema". Chapter 5

(Readers might be interested to know that the copy of this article submitted to the
 Editor was typewritten on a Blickensderfer typewriter made in 1893, probably before
 the events described occurred.)

* * * * *

THE FILM - O - PHONE RECORD

by Peter Lewis

From the Film - o - Phone records that I have played through personally, I observe that
 their library was very ambitious indeed! Many top-line artists were featured, such as
 Olive Gorves, Al Bowlly, Elsie Carlisle, Fred Hartley's Quintet, VCavan O'Connor, Pierre Fol,
 Cab Calloway, Ronald Frankau, to name but a few.

A leaflet issued in 1932 was used to obtain the major part of the following listing.
 Film - o - Phone records were, in the main, very well recorded. The higher numbers, such as
 the 400 series were very superior. The records came in many colours; a F-o-P leaflet
 describing them as 'Beautiful' and indeed they are! Orange, blues, greens, reds, and some
 virtually transparent. When they are held to the light they very impressive. The colour
 of the F-o-P does not indicate a particular artist, orchestra, or type of music. The
 colours used were varied through the repertoire of one type alone. I have found one
 artist's work on different colours every time I have found one of his records.

F - o - P had an exchange scheme whereby one could send up a given quantity to
 receive a new one in return. A case of 'new lamps for old'.

Owing to the effect of the years upon them, some have become 'dished' in shape and
 when playing may exhibit their bad turntable manners and suddenly invert, sending the
 pickup flying! This reminds me of a very amusing piece of advice accompanying some

flexible discs that a friend sent to me through the post, the content of which was, "I have enclosed a piece of cardboard in which I have made a small hole. Press this down on the turntable spindle to hold down the record. If you do not do this, the record is liable to fly across the room". It nevertheless shows that the flexible disc is indeed very versatile!

The surface noise on these records was extremely low . . . far lower, in most cases, than its shellac brother. The main trouble is the inevitable warp that has given them a dish shape. The years that have passed found them stored in poor conditions, which aggravated the distortion, thus the effects of playing the worst hit ones was very much hampered by them leaping up and down making playing a hazardous operation!

The catalogue contains many 'aliases' giving one the impression that the artists were 'won' from the other companies. An experienced ear can have a grand time sorting out many of those very well-loved voices with their distinct characteristics. The ballad singers were very good . . . also the organ solos which were all by top-line players such as Charles Smart, Florence de Jong and Sandy Macpherson. The dance band items with that 'Happy 1930's' sound were very well recorded and executed too. The top tunes are featured . . . the disc of Al Bowlly's, number 378, "Falling in Love/I idolise my baby's eyes" is one of the most superb of Al's I have heard, plus an excellently scored orchestral accompaniment. This is the only one of his that I possess on F-o-P, the other still eludes me, to my sorrow.

In passing, I must mention that the records by Enrico Amandi are well within the President's magnificent comment of being 'Truly worthy of a Scho barber'. Amandi has, in my opinion, the worst voice I have ever heard . . . and for that reason alone is worthy of obtaining, . . . just for the laugh. One feels that perhaps it was a leg-pull. I have no idea if this is the gentleman's real name.

I am not sure for how long Film-o-Phone reigned, but I feel certain that it was a matter of a few years only. Many of these little companies died, possible due to the doubts that the public had about 'new-fangled' records; even nowadays the feeling exists that there could not possibly be anything worthwhile on such a disc - only 'novelties'. The company was finally taken over by another firm which published music scores and its own discs. In turn, they made experiments with pressing from the Film-o-Phone copper copper stampers on to the shellac like their own issues. But shellac noise plus pressing snags halted that approach. Attempts were also made to re-record them and re-master, but disc to disc dubs of that era were frequently of a poor standard . . . needle chatter, bumpy F-o-P's and resultant musical distortion were so very apparent on the few which they made as to make them very unpleasant to listen to. These attempts were all upon shellac. These brave attempts rang the death knell for the Film-o-Phone discs. The remaining stock of F-o-P discs was stored 'just in case' but were soon confined to the highest shelves until the day came when the firm started to reorganise its stock and removing 'deadwood' from its stores. During this clearance period, word was brought to me that if I wanted the discs they were available. Naturally, I "waded-in" and now have a representative 'sample' of the catalogue. There are many gaps to be filled . . . but hunting the elusive Film - O - Phone is a very hard job.

The company issued the 'LONGNOTE' which played for 18 minutes (being nine minutes per side of this 12" disc at 78 r.p.m.) I have never seen one, nor heard one, so

am unable to comment . . other than to observe that this was another move to bring us nearer to the extra playing time that eluded the 78 r.p.m. record.

I am unable to piece together the story of Film-O-Phone beyond this. The original gentlemen who took over the company has died, closing that avenue of investigation. The struggle for the little companies in those days was a hard one. F-O-P had a brave and ambitious library which presented a VARIETY.

I extend my grateful thanks to Mr. Iain Churches who found the leaflet that has provided much information, and which is reproduced in part in this issue. I hope that many of you will keep your 'collector's eye' well focussed for these discs which I call 'Flexible music'. There are many interesting things to be found on flexible records . . do not be too influenced by the odd names of the artists, the obscure bands . . give the disc a try and you may become a 'Flexible music' collector yet!

A LISTING OF FILM - O - PHONE RECORDS

as at April 1932.

139. Boston Military Band: Hail Pennsylvania March/ The Victors March
140. Bonds Band: Cuckoo waltz / Squirrel dance (waltz)
141. Fentons Orchestra: Why am I so romantic? / Let me sing and I'm happy
143. Amy Brunton (Elsie Carlisle): My handy man / My man o'war
145. Peter Crayford: Sing you summers / The Rover Trio: Under a Texas moon (both vocals)
148. Carl Fenton's Orchestra: Without you Emmaline / Always in all ways
149. Dells Casino Dance Band: Just a little dance Mamselle / I like to dance
151. Venezuela Orch: Carminito (T) / Cueva Indiana (T)
152. Venezuela Orch: Estivilla (T) / Bandoneon Arrabalero (T)
153. Venezuela Orch: Mananita (T) / Lagrimas (T)
154. Elite Orch: Wiener Blut / For ever or never (waltzes)
155. Karenskas Balalaika Orch: In the church / The Volga boatman
156. Meister Orch: In a Persian Market - 2 parts
157. Symphony Orch: Les Troubadours - 2 parts
158. Symphony Orch: Poet and Peasant - 2 parts
159. Regency Orch: Gipsy Princess - selection - 2 parts
160. Regency Orch: Countess Maritza - selection - 2 parts
163. Fenton's Rainbows: My sunshine came on a rainy day / We all go Ha! Ha! Ha!
164. Sir Malcolm Campbell: My world record - 2 parts
166. Regency Dance Orchestra: Elizabeth / Tell me I'm forgiven
167. Regency Dance Orchestra: You're driving me crazy / Cheerful little earful
169. Elite Orch: Roses from the south / Wine, women & song
171. Elite Symphony Orch: Wayside Rose / Wine, women & song
172. Cranbourne Orch: The Geisha - 2 parts
173. Symphony Orch: Carmen - selection - 2 parts
174. Symphony Orch: Rigoletto - selection - 2 parts
175. Symphony Orch: Mignon - selection - 2 Parts
176. Grenadiers Band: Coronation march / Grand march from Aida
178. Zingari Orch: Gaida Troika / Two guitars
- 179 Zingari Orch: Czardas / Poschalej
181. Guards Band : Old Comrades march / Sambre et Meuse march
184. Novelty Record: Il Bacio (whistling solo) / Unique laughing record
186. Valeta Orch: My song of love / Your eyes (both from 'The White Horse Inn')

- 188.Fentons Rainbows: The peanut vendor / Just a gigolo
- 189.Valeta Orch: Would you like to take a walk? / Siboney
- 190.Regency Band: I lost my gal again / Egyptianella
- 191.Al Shaynes Band:Overnight / Heartaches
- 192.Al Shaynes Band:Two Hearts /Same as we used to do
- 193.Fentons Rainbows:Lady play your mandoline/ Out of nowhere
- 194.Yvonne Brisson:vocals:Little grey home in the west/Thank God for a garden
- 195.Yvonne Brisson: " If my songs had wings/After a dream
- 196.Yvonne Brisson: " Carmena / Kiss me again
- 197.Yvonne Brisson Home sweet home / The last rose of summer
- 200.Regency Band: Miss Elizabeth Brown / Rosalita
- 201.Valeta Orch:Under the roofs of Paris /Elite Orch:City Lights
- 202,Fentons Rainbows:Lady of Spain / Hello beautiful
- 203.Lallys Orch:Ten cents a dance / Sing something simple
- 205.RobKirk: violin: Scottish melodies - parts 1 & 2
- 207.RobKirk: " Scottish melodies
- 208.Robert Kirk: " Lovat's Lament,etc / The Lea Rig
- 209.Olive Groves : vocals: Something to remember you by / I'm yours
- 210.Peters Sinclair: vocals ; Floral Dance / Maire,my girl
- 211.The Two Film-O-Fans: vocals: I lost my gal again /Rosalita
- 215.Fentons Rainbows:I'm happy when I'm hiking / Laughing at the rain
- 216.Lallys Orch: Musical Comedy switch - 2 parts
- 217.Lallys Orch: Miracle Melodies - 2 parts
- 218.Lallys Orch: Skin-a-ma-link the sergeant / When the guards are on parade
- 219.Lallys Orch: Goodnight Sweetheart/ Roll on Mississippi,roll on
- 220.Regency Dance Band:Were you sincere/ It looks like rain
- 221.Regency Dance Band:I'm a ding dong daddy from Dumas/Stolen moments
- 222,Fentons Rainbows:Youre the one I care for / Building a home for you
- 223.The Varsity Foursome : vocals : Laughing at life / When I take my sugar to tea
- 224,Fentons Rainbows:Farewell Blues / Mood Indigo
- 225.The Varsity Foursome: vocals : I aint got nobody / St.Louis Blues
- 226,Billee Lockwood: vocals :I'm so used to you/ Leave the rest to Nature
- 227.Billie Lockwood: " :My brother makes noises for the 'talkies'
My canary has circles under his eyes
- 228.Mildred Hunt & Orch:vocals:Please don't talk about me when I'm gone
Would you like to take a walk?
- 229.Olive Groves :vocals: My Ideal / To whom it may concern
- 230.The Cuveliers:accordions: The Blue Danube / The skaters waltz
- 231.The Cuveliers: " : Furgenie / Petit Jean
232. ? Orch :God bless the Prince of Wales/God save the King
- 233.Rudy Starita:xylophone:Schön Rosmarin / Parade of the minutes
- 234.Rudy Starita: " Lover come back to me/I surrender dear
- 235.Yvonne Brisson:vocals: Song of songs/ Carmena
- 236.Yvonne Brisson: " : Absent /Do you know my garden
- 237.Lallys Orch: Two heads in the moonlight/it must be true

239. Lallys Orch: I surrender Dear/ African Lament
 239. Arthur Lally Orch: The hour of parting/ Bubbling over with love
 240. Lallys Orch: Blaze away / Out of the blue
 241. Fentons Rainbows: Poor Kid / Two little blue eyes
 242. Bert and Lea: vocals: Indiana Sweetheart / Why shouldn't I?
 245. Guards Band: On the Mall, march / Thunder and blazes, march
 246. Lallys Orch: Pardon me pretty baby/ Maybe it's the moon
 247. Yvonne Brisson: vocals: Ave Maria / Berceuse
 248. Ronnie Donaldson: vocals: If the world belonged to me / Could I be happy
 249. Mary Gray (vocals): One kiss / Lover come back to me
 250. Al Dollar and his Ten Cents (Cab Calloway): Popeye the Sailor man/ Steamboat Bill
 251. Lallys Orch: Cupid's Army / If you're really and truly in love
 Bedtime stories:-- The Adventures of General Tiny Reelby Uncle Roy
 252. Billy meets the General " "
 253. The City of Pink Marble " "
 254. The mountains of the moon " "
 255. Home again " "
 256. Under the sea " "
 257. The one-eyed cat " "
 259. Lallys Orch: Faithfully yours / We're all good pals at last
 261. Lallys Orch: When you were the blossom in buttercup lane/ Dream a little dream of me
 262. Al Dollar and his Ten Cents (Cab Calloway): Love is like that/ I'm crazy 'bout my baby
 263. Reginald King's Orch: Sally/ Springtime reminds me of you
 264. Reginald King's Orch: Ständchen serenade/ Moonbeams dance
 265. Cranbourne Orch: The White Horse Inn - selection/ You are my heart's delight
 266. Cranbourne Orch. The Country Girl - selection - 2 parts
 267. Guards Band: Hands across the sea / Commander of the legion
 268. The Cuveliers: accordion: Donauwellen Waltz / El Capitan, march
 270. Yvonne Brisson: vocals: Il Bacio / Blue Danube
 271. Yvonne Brisson: " : Indian love call / Ma curly headed baby
 272. Lilian Byrne: vocal: You will remember Vienna/ Memories of you
 273. Mary Grey: vocals: For you / Tie a string around your finger
 274. Mary Grey: " : Lucerne / Faithfully yours
 269. The Cuveliers: Accordion: Au revoir / Triumph of Eros
 275. Filmophone Four: vocals: In the shade of the old apple tree/ Sweet Adeline
 276. Betty Bolton: vocals: Feeling the way I do / Birds of a feather
 277. John Coleman: vocals: Because / Until
 278. John Coleman: " : Two eyes of grey / I did not know
 279. Ronnie Donaldson: vocals: You didn't have to tell me/ Got the bench, got the park
 280. Billy Milton: vocals: I still have my dreams of you/ She's a good good girl
 281. Bert and Lea: vocals: I travel the road / Moonlight on Killarney
 282. Frankly Grey: vocals: The Bandolero / Till the sands of the desert grow cold

- 283.The Valley of Bones Read by Uncle Roy
 284.The laughing hyenas "
 285.The crocodile swamp "
 286.The native village "
 287.The magic volcano "
 288.In the crater "
 289.Frosts Band: Oh!It lokks like rain / I'm all dressed up with a broken heart
 290.Frosts Band:I'm thru' with love / Just one more chance
 291.Bert and Lea:vocals: Would you take me back again /My heart is where the Mohawk flows
 292.Fred Hartley's Quintet: Wedding of the birds / Marigold
 293.Fred Hartley's Quintet: Wrap your troubles in dreams /Come to me
 294.Barnes and Grey:duet: The battle eve / Merry vagabonds
 295.Lallys Orch: Le chemin de Paradis / I found you
 296.Billy Milton:vocals:When your lover has gone/Running between the raindrops
 297.Arty Chuckles and 'Er:Laughs,or,the rough stuff/The laughing Nippy
 298.Betty Bolton:vocals: Nevertheless/I've done everything for you
 299 ? :Waltzes from Vienna - 2 parts. (artist unknown)
 300.Olive Groves:vocal: While you love me/With all my heart
 301.Lallys Orch:The Queen was in the parlour/My heart is where the Mohawk flows tonight
 302.Frosts Band:What are you thinking about baby?/You can't stop me from loving you
 303.Dollar's Orch:I found a million dollar baby/Your are my hearts delight
 304.Dollar's Orch:Without that girl /My honey's lovin' arms
 305.Reginald Herbert:vocals: The vagabond /My old shako
 306.Frosts Band:Let a little pleasure interfere with business/Little girl
 307.Sarah Fischer: vocals:My mother bids me bind my hair/ Hush a ba birdie
 308.Reggie(Ronald Frankau):vocals: Two little persons/London is as London was
 309.Lallys Orch:What's keeping my prince charming/Making faces at the man in the moon
 310.Reginald King's Orch: Musette /kisses in the dark
 311.Reginald King's Orch: Lullaby / Star of Love
 312.Bert and Lea :vocals:When the moon comes over the mountain/Put your loving arms
 around me
 313.Sarah Fischer:vocals:By the bend of the river/Top o' the morning &I love life
 314.Pierre Fol:violin: Chant Hindou / Kashmiri song
 315.Frosts Band:Sweet and lovely / At your command
 316.Frosts Band:Sing a little jingle / Dance hall doll
 317.Franklyn Grey:The wolf / Rocked in the cradle of the deep
 318.Reggie (Ronald Frankau):vocals: The worlds so small/Down on the river
 319.Eve St.Clare:vocals: Swing low sweet chariot/ Deep river
 320.Claude Cavolotti:Saxophone:Velma / Valse Poeme
 321.Lallys Orch: Jolly Good company / It always starts to rain
 322.Lallys Band: Me /Smile darn ya smile
 323.Frosts Band:Blues in my heart/Time alone will tell
 324.Frosts Band:A little less of moonlight/I'M getting superstitious about delicious
 little you.
 325.Yvette Darnac:vocals: Senorita /Tonight you're in my arms
 326.Ord Hamilton:vocals:Fanny the fairy queen/ You forgot your gloves
 327.Reginald King's Orch:The match parade / River stay away from my door
 328.Reginald King's Orch:Dance while the music's ringing/When it's night time in Nevada
 329.Fred Hartley's Quintet:Now I have you /Have you forgotten?
 330.Marie Macklin:vocals:Alleluia/ My little Welsh home
 331.Marie Macklin:vocals: Y Bugail / Y g wew ar y fedwen
 332.Arthur Richmond:vocals: The mocking bird went cuckoo/Al! Baba's camel
 333.New Cumberland Orch:Gus Elen songs - selection - 2 parts
 334.Franklyn Grey:vocals:Sergeant of the line /Stone cracker John

335. Bob and Muriel: vocals: I'm thru' with love/Just one more chance
 336. Bert and Lea: vocals: Goodnight sweetheart/You are my heart's delight
 337. Eve St. Clare: vocals: If I might come to you / Mother town
 338. Bert and Lea: vocals: For you / I found you
 339. New Cumberland Orch: Cavalcade - selection - 2 parts
 340. Eric Roland: nursery rhymes for children: Hush-a-bye-baby/Thre blind mice
 341. Eric Roland: " " : Old King Cole /Where are you going to my pretty ma
 342. Eric Roland: " " : Little Bo-peep/Little Jack Horner
 343. New Devonshire Dance Orch: Changing of the guard/How's your uncle?
 344. New Devonshire Dance Orch: Got a date with an angel/This is the missus
 345. New Devonshire Orch: The song is done/Kiss me again
 346. New Devonshire Orch: When the waltz was thorough/Kiss me goodnight
 347. New Devonshire Dance Orch: The thrill is gone/You forgot your gloves
 348. Frosts Band: I'll put your pitcha in the paper/Guilty
 349. My baby said, "yes, Yes" /Look in the looking glass

Christopher Robin Songs by A.A. Milne

350. When we were very young: The Christening/Missing
 351. " " : The three foxes/Lines and squares
 356. " " : Brownie & vespers/Halfway down/Buckingham Palace
 351. Now we are six: BrowniSneezles & the Engineer/Down by the pond/Wind in the hill
 352. Piccadilly Theatre Orch: Limehouse blues/Smiler keep smiling for me
 353. Jimmy Ferguson Orch: Linda/When it's sleepy time down south
 354. Olive Groves: vocal: Alice blue gown/Mighty lak a rose
 355. Greta Keller: vocals: The thrill is gone/Sweet and lovely
 357. New Cumberland Orch: Destiny Waltz/Ecstasy Waltz
 359. Royal Horse Guards: Carry on/Changing of the guard
 360. New Devonshire Dance Orch: Rhymes 2 parts
 361. Del Kingsley & his Hawaiians: Time alone will tell/Kiss me goodnight
 363. Fred Hartley Quintet: I know of two brighteyes /Lies
 362. Fred Hartley Quintet: By the waters of Minnetonka/Everybody sings a love song in the spring
 364. Royal Horse Guards: Colonel Bagey/The voice of the guns
 365. Olive Groves: vocals: Blue moon in the sky/The dancing lesson
 366. Herbert Finden and Franklyn Grey: duet: Excelsior/The larboard watch (piano acc.)
 367. The Cuveliers: accordion: Medley of Scotch strathspeys/Memories of Bonnie Scotland
 368. New Cumberland Orch: Dear Old Home Songs - 2 parts
 369. New Cumberland Orch: Leslie Stuart songs - selection - 2 parts
 370. Fred Douglas: One cold and frosty morning/Oh Nicholas don't be so ridiculous: vocals
 371. Ronnie Donaldson: vocals: Hang out the stars in Indiana/It's a long time between kisses
 372. New Devonshire Dance Orch: Mausie/Song of Happiness
 373. Greta Keller: vocals: Who am I?/The song is done
 374. Yvette Darnac: vocals: Cuban Love Song/Close your eyes
 375. Vera Munsen: vocals: I don't know why/My sweet tooth says I wanna
 376. Reginald King's Orch: The grasshoppers dance/Many happy returns of the day
 377. Reginald King's Orch: Beside the lake/Home along
 378. Al Bowly: vocals: Falling in love / I idolise my baby's eyes
 379. Al Bowly: vocals: Life is just a bowl of cherries/You call it madness but I call it love
 380. Reggie (Ronald Frankau): monologue: Train
 381. Bert and Lea: vocals: Kiss me again/ Just a song called home sweet home
 382. Bert and Lea: vocals: You're still that old sweetheart of mine/For the sake of the days
 383. Eric Roland: nursery rhymes: Here we go round the mulberry bush/Hickory dickory dock
 384. Eric Roland: " " : Sing a song of sixpence/Baa baaa black sheep
 385. Eric Roland: " " : Tom, Tom, the pipers son/Jack & Jill went up the hill
 386. New Devonshire Dance Orch: I'm for you a hundred per cent/I don't know why, I just do.

COMPLETE LIST
Published April, 1932

FILMOPHONE

The World's Best
**UNBREAKABLE
RECORD**

1 1/6

**10 INCH
DOUBLE
SIDE D**

Superb Tone - Unbreakable - Non-inflammable -

THE MIGHTY WURLITZER

The Records listed below have all been recorded in the new Filmophone Studio, the only one in the world to be equipped with this magnificent instrument.

They are undoubtedly the finest Wurlitzer Organ Records ever produced.

Florence de Jong, Organ Solos

- 451 Evensong (Easthope Martin)
Somewhere a Voice is Calling ... (Tate)
- 452 Londonderry Air (Arrd. O'Connor Morris)
Land of Hope and Glory ... (E. Elgar) S. McPherson.

Ena Baga, Organ Solos

- 449 Poëm (Fibich—arrd. D. Somers)
Sanctuary of the Heart (Ketelbey)
- 450 Love's Dream (Liebesträume) ... (Liszt—arrd. Ursell)
In a Monastery Garden (Ketelbey)

Franklyn Grey, Bass-Baritone, Sandy McPherson at the Organ

- 446 The Lost Chord (Sullivan)
Abide with Me (S. Liddle)

C. D. Smart, Organist, with Vocal Refrain

- 444 Home (P. Van Steeden,
H. and J. Clarkson)
There's a Ring Around the Moon... (S. Lewis, A. Goodhart and
E. Nelson)
- 445 Life is Just a Bowl of Cherries ... (L. Brown and R. Henderson)
Whistling Waltz* (E. Reaves and T. Evans)
- 453 Snuggled on Your Shoulder ... (Young, Lombardo)
An Ev'ning in Caroline (W. Donaldson)
- 454 Cuban Love Song (J. McHugh and D. Fields)
Good Night, Vienna From the film, "Good Night,
Vienna" (G. Posford)

* No Vocal Refrain.

Fifty can be carried easily in a Portable

DANCE NUMBERS

NEW DEVONSHIRE DANCE ORCHESTRA

- 401 Eleven more Months and Ten more Days. Parts 1 and 2. Comedy Foxtrot* (Fields and Hall)
- 423 Home. Foxtrot* (Van Steeden, H. and J. Clarkson)
Must it End like This. Foxtrot* (Messini and Keith)
- 430 Goopy Geer. Foxtrot* (Herman Hupfeld)
In the Jailhouse Now. Foxtrot* (Jimmie Rodgers)
- 402 Oh, Mo'nah. Foxtrot* (Weems)
Rio de Janeiro. Foxtrot* (Giedos)
- 403 Honest! Really! Truly! Foxtrot* (Ahlert, Turk)
Three Little Times. Foxtrot* (Hajos, Leslie)

NEW DEVONSHIRE ORCHESTRA

- 434 Three o'clock in the Morning. Waltz* (Robledo)
Desert Song. Waltz* (Romberg)
- 435 Just Friends, Ballad. Foxtrot* (J. Klenner)
When the Rest of the Crowd goes Home. Waltz* (J. Burke)
(Heymann)
- 414 Live, Laugh and Love. From film "Congress Dances" (Stothart, Fields, McHugh)
Cuban Love Song. From film "Cuban Love Song" (Stothart, Fields, McHugh)

NEW CUMBERLAND DANCE ORCHESTRA

- 431 You try Somebody Else. Foxtrot* (De Sylva, Brown and Henderson)
Bend Down Sister (Conrad). From film "Palmy Days" *
- 398 Mona Lisa. Foxtrot* (Henry Sullivan)
Song of the Islands (Charles E. King)
Slow Foxtrot*

* With Vocal Refrain.

OPERATIC AND VOCAL

FRANKLYN GREY, Bass-Baritone, with Piano

- 427 Shipmates o' Mine (Teschemacher)
Song of the Highway (Valerie May)

ENRICO AMANDI, Tenor, with Orchestra

Conducted by Joseph Lewis, by courtesy of the B.B.C.

- 457 La Donna è mobile—Rigoletto (Verdi)
M'Appari Tutt' Amor—Marta (Flotow)

JAN VAN der GUCHT, Tenor, with Piano

- 458 Linden Lea (Cadman)
At Dawning. Acc. by Gerald Moore (R. Vaughan Williams)

PETER O' FLYN, Tenor, Accom. by The Frederick Hartley Quintet

- 459 Danny Boy. (Words by F. E. Weatherly.)
Mother Machree (Olcott, Ball)

LIGHT VOCAL

AMY BRUNTON, with Orchestral Acc.

- 440 Balls, Picnics and Parties (Christie and Fredericks)
She Jumped on her Push-bike and Pedalled away (Heldon)

FRED DOUGLAS, with Orchestral Acc.

- 441 Open up dem Pearly Gates (Carson J. Robison)
- 442 Hobo Bill's Last Ride (W. S. O'Neil)

NOVELTIES

TZIGANE ACCORDION ENSEMBLE

- | | |
|---|---|
| 424 The Waltz that Made you Mine (with
Vocal Refrain) (Alexandre Bapiste)
Javenette (Alexandre Bapiste) | 425 Volante (Cuvelier)
Lenorita (Cuvelier) |
|---|---|

THE CUVELIERS

- | | |
|--|---|
| 439 Medley of Irish Jigs
(Arranged by Cuvelier)
Songs of Erin (Arranged by Cuvelier) | 426 Restless Fingers (Cuvelier)
Annette (Cuvelier) |
|--|---|

REGGIE

- 438 Winnie the Worm. (Humorous Monologue) (Ronald Frankau)
 Life's a Crossword Puzzle. (Monologue) (Ronald Frankau)

For the Children

Nursery Rhymes

By Eric Roland. Arranged by H. Perott
 (By permission of F. Warne & Co., Ltd.)

Series 1.

- 340 Hush-a-bye-Baby.
 Three Blind Mice.
 341 Where are you going to, my Pretty
 Maid?
 Old King Cole.
 342 Little Bo-Peep.
 Little Jack Horner.

Series 2.

- 383 Here we go Round the Mulberry
 Bush.
 Hickory Dickory Dock.
 384 Sing a Song of Sixpence.
 Baa! Baa! Black Sheep.
 385 Tom, Tom, the Piper's Son.
 Jack and Jill went up the Hill.

Excerpts from A. A. MILNE'S

"WHEN WE WERE VERY YOUNG" and "NOW WE ARE SIX."

- | | |
|---|--|
| 350 (a) The Christening. (b) Missing.
(a) The Three Foxes. (b) Lines and
Squares.
351 (a) Sneezles. (b) The Engineer.
(a) Down by the Pond. (b) Wind in the Hill. | 356 (a) Brownie. (b) Vespers.
(a) Halfway Down. (b) Buckingham
Palace. |
|---|--|

The above records are supplied, if necessary, in beautifully designed
 Gift Folders all ready for Presentation—Three in each folder 4/6

LIGHT INSTRUMENTAL

EUGENE'S MAGYAR TZIGANE BAND

- 408 Rêve D'Artiste (Volstedt)
 Black Eyes (with Vocal) (Traditional)

FREDERICK HARTLEY QUINTET

- | | |
|---|--|
| 436 Albumblatt (Wagner)
Romance Arranged by F. Hartley
(Rubinstein)
Arranged by F. Hartley | 437 Traumerei (Dreaming) (Schumann)
Arranged by F. Hartley
(a) In my Heart
(b) Deep River (Traditional)
Arranged by F. Hartley |
|---|--|

387. New Devonshire Dance Orch: Today I feel so happy/Meet me tonight in the sowed
 388. Reggie (Ronald Frankau) monologue: Train
 389. New Devonshire Orchestra: Call me darling/Singing to the songbird
 R.H. Naylor, World famous Astrologer for the 'Sunday Express'
 390. What the stars foretell for 1932
 391. Sex and the Stars in 1932
 392. Your future, part 1. 393. Your future, part 2. 394. Your future, part 3
 395. Gambling by the stars.

N.B. All purchasers of records by Mr. R.H. Naylor are entitled to a study of their own birthday star, free.

396. New Cumberland Dance Orch: Flame of desire/One little quarrel
 397. New Cumberland Dance Orch: I'm sorry dear/It's great to be in love
 398. New Cumberland Dance Orch: Mona Lisa/Song of the islands
 399. New Cumberland Dance Orch: By the fireside/Save the last dance for me
 400. Eugene Pini's Tango Orch: La Cumparsita / Old Vienna moon
 401. New Devonshire Dance Orch: Eleven more months and ten more days - 2 parts
 402. New Devonshire Dance Orch: Oh, Manah / Rio de Janeiro
 403. New Devonshire Dance Orch: Honest! Really! Truly! / Three little times
 404. John Johnson & his Novelty Orch: Bells across the meadow/The clock is playing
 405. John Johnson & his Novelty Orchestra: At the temple gates - 2 parts
 406. Reginald King's Orch: Close your eyes / Long ago
 407. Reginald King's Orch: That's why darkies were born / Souvenir d'Ukraine
 408. Eugene Magyar Tzigane Band: Réve d'artiste
 411. Fred Hartley Quintet: Alone with my dreams/Consolation
 412. Fred Hartley Quintet: A little love a little kiss/Love's old sweet song
 413. New Devonshire Orch: Trees/ An old violin
 414. New Devonshire Orch: Cuban love song/Live, laugh & love
 415. Vera Munson: vocals: Today I feel so happy / You're blasé
 416. Browne Brothers and Yorke: The magic of a waltz with you / In the hills of old Virginia
 417. Browne Brothers and Yorke: Shine on harvest moon/Save the last dance for me
 418. Bert and Lea: Wand'ring down memory lane/Sweet Kentucky Lou; vocals
 419. Bert and Lea: Vocals: There's something in your eyes/In sleepy hollow
 420. Vera Munson: vocals: A faded summer love/I wish I had listened to you
 421. Fred Douglas: vocal: Climbing up the golden stairs/A high silk hat & a gold top walking cane.
 422. Fred Douglas: vocals: Foolish facts / Once aboard the lugger
 423. New Devonshire Dance Orch: Home / Must it end like this?
 424. Tzigane Accordion Ensemble: The waltz that made you mine/Javenette
 425. Tzigane Accordion Ensemble: Volante/Lenorita
 426. The Cuveliers: accordions: Annette / Restless fingers
 427. Franklyn Grey: bass-baritone: Shipmates o' mine / Song of the highway
 430. New Devonshire Dance Orch: Goopy Geer/In the jailhouse now
 431. New Cumberland Dance Orch: You try somebody else/Bend down sister
 434. New Devonshire Orch: Three O'clock in the morning/Desert song
 435. New Devonshire Orch: Just friends. / When the rest of the crowd goes home
 436. Fred Hartley Quintet: Albumblatt / Romance
 437. Fred Hartley Quintet: Traumerei / In my heart / Deep river
 438. Reggie (Ronald Frankau): Winnie the worm / Life's a crossword puzzle
 439. The Cuveliers: accordion: Medley of Irish Jigs - Songs of Erin
 440. Amy Brunton (Elsie Carlisle): Balls picnics and parties/She jumped on her pushbike and pedalled away
 441. Fred Douglas: vocals: There's another empty saddle/Open up dem pearly gates
 442. Fred Douglas: vocals: Hobo Bill's last ride/The Squire and the Deacon
 444. C.D. Smart: organ: Home / There's a ring around the moon

445. Smart: organ: Life is just a bowl of cherries/Whistling waltz
 446. Franklyn Grey, vocal, acc by Sandy McPherson, organ: The lost chord/Abide with me
 447. Franklyn Grey, vocal, acc by Sandy McPherson, organ: Gentleman, the Prince/Land of hope & glory.
 449. Ena Baga: organ: Poem / Sanctuary of the heart
 450. Ena Baga: organ: Loves dream (Liebestraume) / In a monastery garden
 452. Florence de Jong: organ: Londonderry air / Land of hope and glory
 451. Florence de Jong: organ: Evensong / Somewhere a voice is calling
 453. C.D. Smart: organ: An ev'ning in Caroline / Snuggled on your shoulder
 454. C.D. Smart: Cuban Love song / Goodnight Vienna
 455. Edward O'Henry: organ: Live, laugh and love / By the fireside
 456. Edward O'Henry: organ: All of me / Rhapsody in blue
 457. Enrico Amandi: tenor: La donna e mobile / M'appari tutt' amor
 458. Jan van der Gucht: tenor: Linden Lea / At dawning
 459. Peter O'Flynn (Cavan O'Connor) with Fred Hartley Quintet: Danny Boy/Mother Macree
 462. Yvonne Brisson acc C.D. Smart, wurlitzer organ: Love's old sweet song/Sing me to sleep
 463. Edward O'Henry: Sleep on/ Two white arms: organ
 469. The Horsham Borough Silver Band: Paddy's Irish Patrol / Alexander march
 472. Franklyn Grey acc organ: Songs that are ole live for ever/Lawd you made the night too long
 474. C.D. Smart: organ: Should you ever need a pal/I'm writing a letter to Heaven

TEST PRESSINGS: → matrix number BT.1998 New Devonshire Orch, Live, laugh & love

" BT.2367 organ solo - Fighting Fours (quick march)

* * * * *

WANTED WANTED

I have a duplicate copy of Al Bowlly's Film - o - Phone 378 which I will exchange for his F-o-P 379. 'Life is just a bowl of cherries/You call it madness but I call it love'. If you have a copy of 379 and do not require my duplicate of 378, then tell me your price of 379.

Peter Lewis. [REDACTED] Kenton, Middlesex.

* * * * *

INVESTIGATION INTO MOULD

by F. Jansen.

Collectors of wax cylinders are only too aware of the ravages upon them by moulds. While one can never repair damage done already to a cylinder, it may be possible to isolate the particular mould(s) attacking cylinder wax, then discover with what to kill it or prevent it. I ask your co-operation. I require a few cylinders upon which is active (living) mould. Cylinders bearing dead mould are useless. If you have cylinders bearing living mould, which you can spare for this scientific chemical research, please contact me. I should like them in the boxes in which they have been stored for this may also help. You will be helping in what may be the first researches on behalf of cylinders. As I shall require a few only, please write a letter in the first instance.

F.A. Jansen. [REDACTED] S-Gravenhage. Holland

* * * * *

PETS CORNER: Dusty Springfield says she sometimes weeps when she sings

"She's not alone".

THE PERSONNEL OF SOME EDISON DANCE BANDS

by Gerry Annand

THE BROADWAY DANCE ORCHESTRA

This combination was synonymous with the Original Memphis Five who used their own name for the more 'jzzy' recordings.

Phil Napoleon, trumpet: Miff Mole or Vincent Grande, trombone
Jack Roth, drums : Johnny Costello or Jimmy Lytell, clarinet
Frank Signorelli, piano.

DON PARKER TRIO

Don Parker, saxophone: Fred van Eps, banjo
Frank Banta or Henry Lange, piano
Don Parker played for a while with the Original Dixieland Jazz Band.

EARL OLIVERS JAZZ BABIES. 1927 - 29

This was one of the many groups controlled by Harry Reser.

Earl Oliver, trumpet : Sammy Lewis, trombone
Larry Abbot, alto clarinet: Bill Wirges, piano
Harry Reser, banjo and director: Jimmy Jonston, bass sax
Joe Tarto, tuba : Joe Venuti, violin

THE McALPINEERS

This was a group formed from the California Ramblers to play at the Hotel McAlpin.

Spence Clark, bass sax: Fred van Eps, banjo
Jim Wittam, trumpet : Sam Ruby, trombone.
and others from the California Ramblers from time to time.

WINEGARS PENNSYLVANIA BOYS 1928

Red Nichols, trumpet : Jimmy Dorsey, clarinet
Frank Signorelli, piano: Miff Mole, trombone
Slim Winegar, banjo and leader: Adrian Rollini, sax

-- to be continued --

* * * * *

LEAFLETS IN CYLINDERS

by Sydney Carter

Some of our Members may not know that in many of the two and four minute cylinders of Edison, Edison Bell and Columbia, the manufacturers enclosed a leaflet giving particulars of the record, including the serial number, title, composer, artist, or orchestra, etc.

Over the years most of these leaflets have been lost or destroyed and clean copies are difficult to find. A few examples are illustrated in this issue.

The Edison Bell series of leaflets which gave a picture gallery of the artists recording for the Company did not necessarily bear the portrait of the artist of the cylinder with which it was enclosed - but the title of the leaflet was appropriate to it.

The cream leaflets enclosed with certain of the Edison Blue Amberol cylinders are the best-prepared, and in some cases provided the verses in full. They also gave full deta

of other Blue Amberols in the same class of entertainment.

Another interesting leaflet referred to the mandrel speed and was entitled 'Important Notice - don't play Edison Records too fast!'

An earlier leaflet had reminded purchasers of the adoption of the (then) faster speed of 160 r.p.m.

* * * * *

EDISON BELL and "THE DREAM OF GERONTIUS"

by Bryan Marchington

In view of the attention given recently by the Society to the Edison Bell group discs, it is interesting to recall a remarkable recording which possibly gave the Company its greatest moment of glory. This was the near-complete issue of Elgar's "Dream of Gerontius". The full story of how it came to be made is told on pages 56-59 of "Joe Batten's Book: The Story of Sound Recording" (Rockliff, 1956). After considerable pre-war recording experience, the late Mr. Batten was engaged by the Company in 1920 to build up a catalogue of 'serious' music. Until this time, Edison Bell had concentrated on 'popular' recordings, but now they were out to compete with H.M.V. and Columbia - and the 'Velvet Face' label was born. It is said that H.M.V.'s Fred Gaisberg had turned down Elgar's suggestion of a complete recording, and although the difficulties at first seemed insurmountable, Joe Batten grasped eagerly at a chance to, as he put it, "crow over H.M.V."

Owing to the limitations of pre-electrical recording, Elgar's orchestra had to be reduced to twenty-four players (rather grandly styled "Royal Symphony Orchestra") and the choir to eight singers. Elgar showed great interest in the project and was warmly appreciative on hearing the result. To quote an article on Joseph Batten in the "Gramophone" of December, 1950 - "It was the first serious choral work to be attempted on the gramophone: it was a success and for long remained a matter of wonder". The recording was issued in October, 1924, and it was Edison Bell's misfortune that the introduction of electrical recording was soon to reveal the inadequacy of their worthy efforts. It was, however, another twenty years before a complete recording was attempted. The eight double-sided records were obtainable separately at 5s. 6d. each or in an album, with words, at £2- 5s.; a leaflet giving the words was also available for records purchased singly.

An advertising leaflet issued at the time (and also the album) states that the work is practically complete, except for a short cut in the first part, and a slightly larger cut in the second part. For those who are interested, the cuts are in fact as follows (reference to the Novello piano score):

- (1). Fig. 32 - Fig. 33 "Kyrie Eleison"
- (2). Two bars after Fig. 46 - Fig. 53 "And I hold in veneration"
- (3). Fig. 58 - Fig. 68 "And crueller still"
- (4). First bar on page 93 - Fig. 71 "that sight of the Most Fair"
- (5). Fig. 89 - two bars before Fig. 106 "The judgement is now near"
- (6). One bar before Fig. 114 - Fig. 116 "I go before my Judge"

(N.B. on matrix X1386E the chorus "Praise to the Holiest" (Figs. 74-75) is inserted in place of Figs. 88 - 89)

Details and artists and records are:-

Dan Jones (tenor)

David Brazell (bass-baritone)

with Annie Rees, Sophie Rowlands, Minna Deacon, Marjorie Durward,
Gerald Adams, Horace Soutar, Tom Kinniburgh, Leonard Salisbury.

The Royal Symphony Orchestra

conductor: Joseph Batten

<u>Matrix No.</u>	<u>Catalogue No.</u>	
X1372L	591	Prelude, part 1
X1373Z	591	Prelude, part 2
X1383F	592	"Jesu Maria - I am near to death"
X1384C	592	"Holy Mary, pray for him"
X1385A	593	"Sanctus Fortis, Sanctus Deus"
X1370J	593	"Proficiscere, anim Christiana"
X1403F	594	"I went to sleep; and now I am refreshed"
X1395A	594	"Oh, what a heart-subduing melody!"
X1394E	595	"What lets me now from going to my Lord?"
X1392A	595	Chorus of Demons
X1387H	596	"I see not those false spirits"
X1386E	596	"O loving wisdom of our God"
X1371B	597	"Jesu! by that shuddering dread"
X1393F	597	"Praise to His Name!"
X1388A	598	"Lord, Thou hast been our refuge"
X1389A	598	"Farewell, but not for ever!"

We have had some information from Mr. Karlo Adrain (see "Edisonics Abroad" by Ralph Moss - Hillandale News of June, 1966) about prefix letters; I wonder if he can throw any light on the curious suffix letters noted above?

* * * * *

HELP ! HELP !

Dear Mr. Bayly,

Please can any Member give me information concerning an external horn gramophone which I have just acquired?

The cabinet is made of oak and is similar in design to the "Victor". It has a mica sound-box with tapering arm attachment to a metal embossed horn. The horn is 19 inches long and 19 inches diameter at the top. My drawings reproduced on the back of this magazine are from the machine and cabinet and I hope they will aid identification.

Yours sincerely,

M.B. Lister.

West Hagley, Stourbridge, Worcestershire.

* * * * *

Editor's Note . . . Who can write us some articles about machines, reproducers, or any other 'mechanical' side of the hobby?

Members will be aware of the public Exhibition which the Society will be mounting in the summer of 1964 for two weeks at the Lecture Hall of Gresham College in the City of London. This is designed to show the development of sound recording and reproduction in the history of the talking machine from its beginning.

There will be every opportunity for Members possessing early machines and accessories to take part, and although a number have offered useful items, some less common instruments would enhance the display.

We are hoping that this display will consist of:-

- 1) The main stages of progress illustrated by machines, records, photographs and accessories from 1877 to the present day.
- 2) A display on as wide a scale as possible of Members' machines, of all makes and types in fine condition.
- 3) Various smaller displays of showing Members' special topics, e.g. Grand Opera or Music Hall artists and their records, needle boxes, sound boxes, catalogues and accessories, and unusual gadgets.

We are particularly lacking some items for display, and would welcome the loan of the following:-

Tin-foil phonograph
 Beliner hand-turned gramophone
 Edison Kinetophone (film peep-show machine with phonograph)
 Language cylinders with text book
 Earliest Gem phonograph (pre-1900 with shanked key, no case)
 Columbia Grand Opera discs of 1903
 Neophone disc machine
 Edison needle-type discs
 Brunswick Panatrope
 Large E.M.C. or Expert gramophone in fine condition
 Electronic '78' juke-box
 Record playing desk of the mid-thirties
 Stereo tape-recorder

Members can be assured of the safety of any equipment loaned, as the hall has a resident caretaker, and insurance cover will be arranged. (In this last connection, is there a Member who can arrange favourable terms?) A number of stewards are also needed and will be asked for later. If there are any amateur photographers among Members, who are in a position to copy photographs or make enlargements at cost price, we should be glad to hear from them.

There has been a spontaneous wish by many of you to go forward with such a project as this at an early date, and as this show will be the first of its kind by the Society as a whole, we do ask for your early and whole-hearted co-operation to ensure a memorable success.

Please write as soon as possible to let us know what you can do.

G.L.Frow (Chairman)

J.N.Carreck (Archivist)

LONDON. S.E.26.

Elmstead Glade,
 CHISLEHURST. Kent.

by George Frow

We have been asked if the Society would approve of the formation of regional groups of Members. I am sure that this would be welcomed by everybody. Our Society has been instrumental in making many collectors known to each other - to the mutual benefit of all. Not all of you are able to attend our meetings at the 'Horse & Groom', in London and there are areas of this country and overseas where there are sufficient numbers of Members to hold their own meetings. Already several overseas meetings have been organised, or will be soon.

If you hold 'regional' meetings you will remain affiliated to this Society by your Membership subscription, but accommodation and equipment would have to be arranged by the local organisers - as would 'local finances'.

The organisation of local meetings will depend upon the number of Members involved, though it is recommended that initially, well-prepared programmes of Blue Amberol cylinders would be found the most satisfactory. We can promise you space in the 'Hillandale News' for announcements and reports of meetings, and activities.

If I can be of any help in getting these regional meetings started, please write.

Two Members would like to start these meetings in their own area / country. They are Mr. Ray Stone of [redacted] Crawley, Sussex; and Mr. David McCallum, c/o. [redacted] West Australia. Mr. McCallum is one of our enthusiastic Members recently resident in Australia, who would like to see regular meetings arranged. Although in West Australia, while the majority of Members are in the east, David would like those interested to contact him. He seems to see no obstacle in travelling around.

Recently, I obtained a book which it seems is the best I have seen dealing with popular music of the Edison period. It is "A Guide to Popular Music" by Gammond and Clayton, published by Phoenix House Ltd (10-13, Bedford Street, London W.C.2.) at 22s. 6d. It lists composers and subjects in alphabetical order from Paul Abraham to Zither, and seems to embrace most of the composers found on the cylinder boxes, while some of the main shows are listed in chronological order at the back. I recommend it to those who would like to increase their knowledge of records in the popular field.

* * * * *

THE THINGS I SAY ABOUT THE RECORDS I PLAY

by Alec Kidd

No. 16. Edison Blue Amberol. 1563.

"Aunt Dinah's Golden Wedding"

by the Empire Vaudeville Company

I described this record as 'a riot' when I played it as the concluding item of the very first programme that I ever gave at our Society, many years ago. I had saved it until last so as to end on a jubilant note. It is a riot of fun, bubbling over with exuberant vitality, in fact, one of the jolliest records to be found in the Edison catalogue.

It commences with the ensemble singing "Let's go to the Golden Wedding", from which we learn that "all the darkies will be there". This melodious introduction is followed by some humorous dialogue as the happy-go-lucky party of darkies arrives at Aunt Dinah's residence: - "Well here's where Aunt Dinah lives! - - Hello, Aunt Dinah, here we is." Aunt Dinah greets them rapturously and after some humorous quips we are treated to a lively rendition of "Oh those golden slippers".

Apparently JOE has been forgotten. He is Aunt Dinah's spouse and he is 'down yonder in the cornfield'. Aunt Dinah starts to call him in a stentorian voice which stretches away over the distant fields to a far horizon where Joe is heard calling back in reduced sound, gradually becoming louder as he approaches. "I'm coming, I'm coming, and my head is bending low", in the familiar refrain "Poor Black Joe". After some more quips,

the record concludes with a brilliant rendition of "Hear dem bells, ringing out the Glory of the Land."

I think this a fitting finale to what is probably the best record made in the name of the EMPIRE VAUDEVILLE COMPANY. Our jovial President tells me that the Empire Group was an outgrowth of the earlier Edison Vaudeville Company, whose members were, Byron G. Harlan, Billy Murray, Steve Porter and Edward Meeker. As the years passed many changes were made in the personnel of the Empire Vaudeville Company. In fact the performers in the group varied according to the needs of individual recordings. Most records included Edward Meeker and the members of the Premier Quartette. This group with Vess L. Ossman made the "Laughing Song" record in 1917. Others sometimes included were Billy Golden, Albert Campbell, Al Bernard and Ada Jones. One cylinder "Casting bread upon the Waters", although listed as being by the E.V.C. was by Mr. and Mrs. Favor and Steve Porter.

When I enumerated the personnel of the E.V.C. in the Hillandale News for April last, I included the name of William F. Hooley who appeared in some of the earlier recordings. He passed away in 1918. The other names quoted were Ed Meeker, Steve Porter and John Bieling and I prudently added that "performers varied from time to time".

A correspondent writing about this says that he has "Aunt Dinah's Golden Wedding" querying why I had not mentioned the name of a woman singer. I can only guess, but I think that the part of Aunt Dinah is played in falsetto by Byron G. Harlan, - but have no confirmation. With great pleasure I throw this open to the 'far-flung' resources of our 'correspondence forum'. I anticipate a wealth of letters, especially from U.S.A. where we have many erudite fans of the Edison groups. The more the merrier. You will find my address under number 163 in the recently circulated 'alphabetical listing of members'.

* * * * *

A NEW ENTERTAINMENT

by Ray Stone

Recently I heard of an Amberola for sale, which I eventually purchased together with some four-minute cylinders. On the journey home I noticed a friend's car outside a local pub and thinking that he had the right idea, so decided to join him.

Although the pub was full, something seemed to be missing, and on enquiry the landlord said that his juke-box had broken down. This is usually in another bar, but of course, the noise filters through, unfortunately.

I told him not to despair, I had just the thing that he needed. I brought in the Amberola. The sight, if not the sound, would have gladdened Mr. Edison had he been there, to see the 'saloon bar' singing with the Amberola such favourites as Alf Willis' "Any Olds Iron", Florrie Forde's "Mother's had a row with father", Peter Dawson's "Miner's Dream of Home", etc., etc.

I think it demonstrates that if we 'pushed' our hobby, we might make the "top ten".

* * * * *

UNFORTUNATELY. We learned recently that our postal rate to overseas destinations is to be increased on the third of October. Surface letters, 'air letters' increase by 33 1/3% and other grades of letters and printed matter in proportion. As our subscription rates are tied to postage rates, we regret that these increases can only mean an increase in your subscriptions. These will be notified to you when you renew after the Annual General Meeting on 11th. October. Increases in "purchase tax" will increase the cost of paper in the sizes which we use. We regret ending upon this gloomy note!!

* * * * *

The HILLANDALE NEWS is the official magazine of the City of London Phonograph and Gramophone Society. Editorial & Secretarial address - [REDACTED] Southbourne, Bournemouth, Hampshire.

VILLANELLE

Oft have I seen the swift swallow
Dart thro' the clear morning blue,
Swiftly the keen eye could follow
As to the land of Apollo;
As to the land of Apollo!
Sunshine and jasmine she flew!

Oft have I seen the swift swallow;
Long I strained my eager eyes
Where she vanisht in the azure;
And my soul, with dreamy pleasure,
Speeds with her thro' distant skies,
Where the land of myst'ry lies!

Oft have I seen the swift swallow
Dart thro' the clear morning blue;
Scarcely the keen eye could follow
As to the land of Apollo,
As to the land of Apollo,
Sunshine and jasmine she flew!

Other Soprano Solos

- 1504 *Roses Bloom for Lovers*—The Rose Maid
(GRANICHSTAEDTEN) Grace Kerns
- 1586 *Weeping, Sad and Lonely* (TUCKER)
Elizabeth Spencer and Chorus
- 1610 *Say Not Love is a Dream*—The Count of
Luxembourg (LEHAR) Elizabeth Spencer
- 1635 *A Day Dream* (STRELEZKI) Mezzo-soprano,
violin and 'cello obligato Helen Clark
- 1720 *Wearing of the Green* Marie Narelle
- 28108 *Believe Me if All Those Endearing Young Charms*
(MOORE) Anna Case
- 1751 *La Paloma* (YRADIER) Mary Carson
- 1757 *Little Boy Blue* (NEVIN) Elizabeth Spencer
- 1779 *Happy Days* (STRELEZKI) Elizabeth Spencer
- 28165 *Oh! Promise Me* (DE KOVEN) Marie Rappold
- 1781 *My Hero*—The Chocolate Soldier (STRAUS)
Elizabeth Spencer and Chorus
- 1850 *Dream Faces* (HUTCHINSON)
Elizabeth Spencer and Chorus

IF THIS RECORD APPEARS DIRTY OR SOILED ON THE SURFACE, IT
CAN BE CLEANED SUCCESSFULLY WITH A DAMP CLOTH.

EVA DELL' ACQUA is a composer whose compositions are characterized by a brilliancy of style which makes them favorites on the concert stage. Her music embraces both sacred and secular songs, instrumental pieces and many charming numbers for piano solos. She also composed the operetta "Zizi" which was produced abroad and attained a considerable success. Among her best known pieces may be named, "Alina-Polka," "C'est une fauvette," "Quand les prommiers sont fleuries" and "Premiere Feuille."

A *Villanelle* (i. e. country girl), was originally an unaccompanied part-song, of light rustic character sharing in about equal proportions the characteristics of the *Canzonetta* and the *Balletta*. "Oft Have I Seen the Swift Swallow" is a fine example of the modern *Villanelle*. Its brilliant cadenzas can be sung properly by only the most trained lyric soprano voice of exceptional flexibility. That Marie Kaiser's voice possesses these qualities is proven by the smooth clear tone she produces, even while singing the most rapid cadenzas.

Edison Record No. 2015

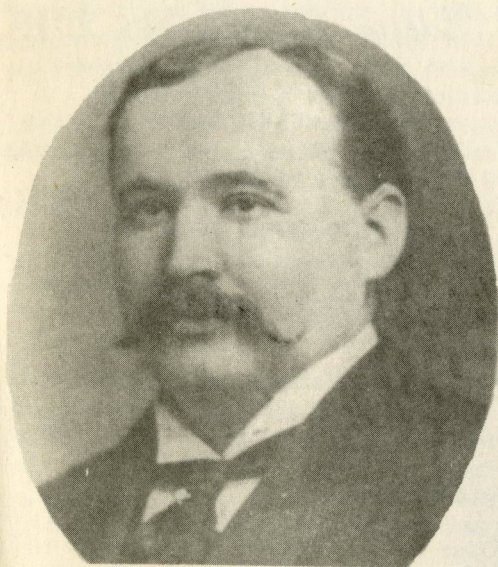
SOPRANO SOLO
ORCHESTRA ACCOMPANIMENT
By MARIE KAISER

Villanelle—Oft Have I Seen the Swift Swallow

Music by EVA DELL'ACQUA
English words by NATHAN HASKELL DOLE
Published by G. SCHIRMER, NEW YORK

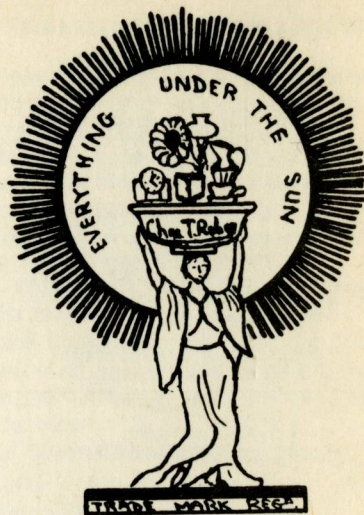


Mr. Fred Wood
Conductor of the Band of
H.M. Scots Guards.

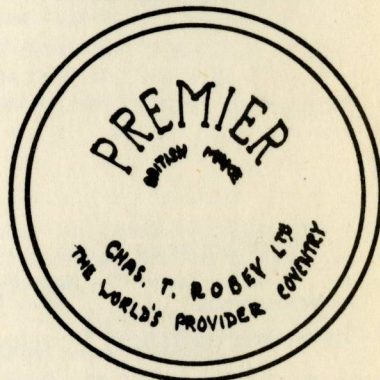


Mr. Ben Davies

Cabinet - Front

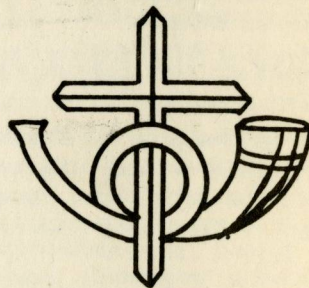


Sound - box



MARQUE DÉPOSÉE

The Movement



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